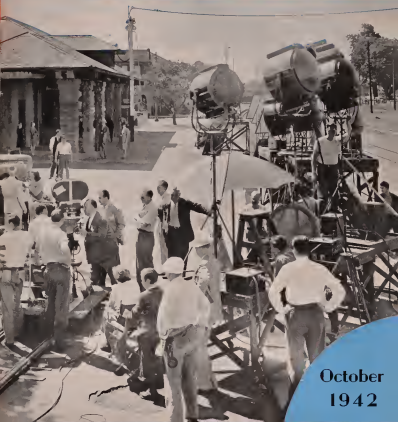


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THE AMERICAN Cinematographer

★ THE MOTION PICTURE CAMERA MAGAZINE ★



October
1942



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AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 23

OCTOBER, 1942

NO. 10

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The Front Cover

This month's cover shows Joseph Valentine, A.S.C. (in light suit behind camera), making a dolly-shot on location in Santa Rosa, Calif. Note wedges used to level dolly track on irregular paving and the way incandescent "booster" lamps are rigged on dawning rheostats. Photo by Ed T. Estabrook.



War Board Cuts Film From 1941 Standard

A story sent out by the Associated Press from Washington Sept. 17 declares that motion picture producers and distributors, during the year beginning Oct. 1, must get along with 10 to 24 percent less film than they used during 1941, the War Production Board announced.

Harold Hopper, chief of the W.P.B.'s motion picture and photographic section, said that despite the reduction there "should be no change either in the quality or length of films to be produced."

Voluntary conservation measures, Hopper predicted, will make possible the same production volume "as we have been accustomed to."

Principal savings of film are expected to result from fewer retakes and less cutting in the production of pictures.

W.P.B. based the reductions in the amount of film, film to be recovered by producers and distributors on the quantities of film consumed in 1941.

Producers and distributors of entertainment films for the theaters will receive the following percentage of their 1941 consumption:

Those who used 150,000,000 linear feet of film or more, 75 per cent; 125,000,000 to 150,000,000 feet, 77½ per cent; 100,000,000 to 125,000,000 feet, 80 per cent; 75,000,000 to 100,000,000 feet, 82½ per cent; under 75,000,000 feet, 90 per cent.

W.P.B. announced that issuance of "re-releases" (re-releases of old films) will be limited to the extent of film consumption for this purpose in 1941.

Kelley Heads Council

Captain Darryl F. Zanuck, chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, has announced the appointment of William F. Kelley as manager of the Research Council.

Gordon Mitchell, who is a captain in the Signal Corps Reserve, has been Manager of the Research Council for the past ten years. He has been closely associated with the Signal Corps during this period and was largely responsible for the development of the Signal Corps Training Program here in Hollywood. Captain Mitchell is being called to active duty with the Signal Corps.

Kelley has been Mitchell's assistant at the Research Council for the past seven years.

More Army Films

Philip Dunne, associated director of the Motion Picture Division of the Office of the Coordinator of Inter-American Affairs, has assigned production of "An Army of Specialists" and "The Army Medical Corps" to the Princeton Film Center of Princeton, N. J. Gordon Fox will produce.

Designed for both 16mm and 10mm distribution in the coordinator's South American and United States film programs, the films will depict certain activities of the army. "An Army of Specialists" will amplify the recent statement of Lt. Gen. Brooke B. Bennett that out of every 100 army men, 41 are assigned to duties requiring specialized training.

"The Army Medical Corps" will delineate organization and efficiency of the Army's Medical Department. Particular emphasis will be given to United States-South American collaboration in matters of military medicine.

Scripts for both films are now in preparation, with production scheduled for early fall.

DeVry Seeks Ideas

W. C. DeVry, president of the DeVry Corporation, Chicago, has instigated a production for Victory Drive with an offer of substantial cash awards for suggestions by employees on how to better the manufacture and production of motion picture sound equipment for the nation's armed forces, to which this firm is now largely giving its entire facilities.

Mr. DeVry, in announcing the Cash Award Suggestion Plan, said that the campaign was being conducted in accordance with Donald M. Nelson's request that management representatives give employees every opportunity to suggest ways to increase efficiency of war production.

Stopped-up production has necessitated the acquisition of additional factory

space, furnished by the Overseas Motion Picture Service of the Red Cross, will be used.

Director of the new Red Cross movie service is Hampton W. Howard, who also directs the showing of free movies to convalescent service men in sixty-eight hospitals in Continental United States, Alaska, Puerto Rico and Hawaii. Sixty-one additional hospitals here and abroad will receive the Red Cross motion picture service in the near future, Chairman Davis said.

The films will be shown on 16mm sound projectors equipped with separate generators, thus making it unnecessary to rely on outside electrical power for operation. The Overseas Motion Picture Service of the Special Services Branch of the army is making the films available to the Red Cross. They have been donated to the army by the motion picture industry.

This marks the first time in the history of the motion picture industry that the latest Hollywood productions have been printed on 16mm. sound film, Mr. Davis said.

"With the extension of the Red Cross Hospital Motion Picture Service to over seven bases, we are making it possible for American convalescent troops to have free entertainment no matter where they are serving."

Fighting Russians Shown in Combat

"Moscow Strikes Back," documentary soldier-eye view of the Soviet counter-offensive which hurled the Nazis back from the central front, began its first American showing at the Globe Theatre August 15. The film has an English commentary spoken by Edward G. Robinson.

Compiled from footage shot by 100 cameramen who advanced with the vanguard of the Soviet forces, the film tells the full story of Nazi savagery and Russian courage in terms that appalled foreign correspondents who saw it in Moscow to call it "one of the greatest films of the sort."

Among other things the picture reveals the bestialities visited on the civilian population including the hanging of women of Volokolensk and the murder of women and children who refused to obey the Nazi authorities in the occupied regions.

Originally known as "The Rest of the German Armies at Moscow," the film was prepared for American showing under the direction of Nicholas Napel,

Greetings

Just a word of greeting to some old friends. Due to a combination of circumstances I am back on the familiar old lot, where I shall strive to do the things that will entertain and perhaps occasionally add to the information of those seeking news of the vast motion picture industry.

GEORGE BLANCKELL

space for more efficient and speedier handling of urgent war orders.

Mr. DeVry also announced the Minute Man Plan, signifying more than 80 percent enrollment in War Bonds and Stamps Payroll Plan, was recently presented to his firm.

Movies for Servicemen

Hollywood's latest motion picture productions will be shown free of charge to convalescent service men in overseas base hospitals in combat areas, American Red Cross Chairman Norman H. Davis has announced. Portable equip-

Two Notables Join United States Army

Col. Jack L. Warner and Col. Darryl F. Zanuck have severed their respective business ties as picture producers and joined the army.

'PROFESSIONAL JR.' TRIPOD



The B & H Eyemo camera shown here mounted on the "Professional Jr." Tripod and Shiftover has been especially adapted for aerial use by the Office of Strategic Services Field Photographer Branch, Wash. D. C.

Unsurpassed in Quality, Versatility and Rigidity

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"Professional Jr." Tripods and C.E.C. Shiftover Alignment Gauges are used by the U.S. Navy, U.S. Army Air Corps, Signal Corps, the Office of Strategic Services and other Gov't Agencies—also by many leading Newsworld companies and 16mm and 35mm motion picture producers—for important work.

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★ This Shiftover device is the *fast, lightest and most efficient* available for the Eyemo Spider Target projector focusing type camera.

★ The male of the Shiftover attaches to the camera base permanently and permits using the regular camera holding handle if desired. The male dovetail mates with the female dovetail base and permits the camera to slide from focusing to photographing positions for parallel adjustment. The camera can be locked in desired position by a positive locking device.

★ The Shiftover has a "stop-bracket" which prevents the camera from sliding off the dovetail base—and is provided with dove pins which position it to top plates of tripods having $\frac{1}{8}$ or $\frac{1}{4}$ -20 camera fastening screws.

FRANK C. ZUCKER

CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

Using an Actual Town Instead of Movie Sets

By JOSEPH A. VALENTINE, A.S.C.

THE whole of an actual town used for a movie set? Backgrounds which, if duplicated in studio sets, would have bled the production's set budget into fantastic figures, even for a major studio production? Intimate scenes, both exterior and interior, photographed against authentic backgrounds which would put to shame the best art director's attempts at realism?

That is the experience I have just had during four weeks of location work in Northern California filming Alfred Hitchcock's "Shadow of a Doubt." For four weeks we worked in the town of

Santa Rosa, filming both day and night exteriors, and a surprising number of intimate interiors as well, against the background of an actual and very typical American small city.

After viewing the rushes I'm convinced that "Hitch" has really started something in promoting this idea. Not only

have we given our picture its background on a scale that couldn't satisfactorily be reproduced in studio-made construction; we've captured a note of realism which also can't be reproduced in a studio.

Actually, it's an old idea reborn: back in the days of silent pictures such location trips were fairly common. But during the past several years we've become accustomed to building whatever we wanted in the way of sets, whether it was a small bedroom interior or the exterior of an entire town. Production was much more convenient that way—

Cinematographer Valentine (behind camera) and Director Hitchcock filming a scene on location. Note use of diffusing screen overhead and "booster" for underlighting and back-lighting.





especially for the second team, at first, but almost equally so for the director and cinematographer, who found their phases of the work were more completely under control when working within the studio.

So, with the exception of Westerns we had got out of the habit of sending more than a skeleton company on location. It was so much simpler to build even large exteriors on the stage, or to film them as process shots.

Under War-Time Ceiling

But today we can't build those sets. With a war-time ceiling of \$8,000 on new set construction for an entire picture the building of large sets like these is definitely out for duration. Yet we still need these sets, so we must go outside the studio and shoot the real thing.

In many ways I'm convinced this is likely to turn out to be an advantage. Technical problems all along the line are likely to be increased, of course, but in exchange we'll get a note of realism in both background and camera treatment which is definitely in tune with what audiences want today.

Our Santa Rosa location was chosen because it seemed as typical of the average American small city, and offered, as well, the physical facilities the script demanded. There was a public square, around which much of the city's life revolved. There was an ineluctable bleeding of small town and city, and of old and new, which made the town a much more typical background of an average American town than anything that could have been deliberately designed.

From the technical viewpoint most of our day exteriors were of a comparatively routine nature. The Santa Rosans were very cooperative, and most of our problems in these scenes were the ordinary ones of rigging scenes and placing reflectors or booster lights where they were needed.

In some of the scenes around the house we had selected to represent the home of our picture's family, however, we had some problems in contrast. In building a set of that nature we are accustomed to placing trees and the like largely for decorative value. But here they had been planted to provide shade - and they certainly provided it! The troubles we had in controlling the balance between the brightly sunlit areas

and the deeply shaded ones left me with an unending respect for what America's amateurs manage to achieve with their Cine-Kodaks under similar circumstances, and without the professional's opportunity of controlling contrast with lenses, reflectors and boosters!

A Matter of Lighting

The most spectacular part of our work was naturally the making of the night exterior sequences. We had with us two generator sets, ten 350-watters as spot lights, and the usual assortment of incandescent units—Schnitz, Tarnow, De, 24s, and breds—making a total of 2,000 wattage maximum electrical capacity.

With this we lit up an expanse of four city blocks for our night-effect long shots!

Most of the credit for this must certainly go to the high sensitivity of the Super-XX negative I used throughout the production. In emergencies like this Super-XX lets a cameraman get the maximum effectiveness out of every light, in this instance, we successfully lit up an area which only a few years ago would have demanded four or five times as much illumination to produce an inferior result. Yet on more routine shots, outdoors as in the studio, the same film gives us a pleasingly neutral gradational scale which no other film can equal.

Oddly enough, one of our less spectacular night scenes proved really the harder problem. This was a sequence played around the city's public library. This building is a lovely Gothic structure, almost completely clothed in ivy. I think all of us were surprised at the way those dark green ivy leaves drank up the light. Actually, on our long shots of that single building we used every unit of lighting equipment we had with

(Continued on Page 161)



16mm. Gains in Studio Use

By WILLIAM STULL

Sixteen millimeter, already used by a number of studios for preproduction tests, is edging its surprising way into actual production camerawork. Encouraged, no doubt, by the successful use, some time ago, already made of short-subjects photographed in 16mm. Kodachrome and released in 35mm. Technicolor, the special-effects departments of several major studios are experimenting with the use of enlargements from 16mm. originals for process background plates, and at least one producer has made use of a three-color enlargement from a 16mm. Kodachrome original to provide a special color sequence in a major feature.

The cornerstone of this amazing development is the virtually flawless image afforded by a Kodachrome original. With the factor of grain eliminated, enlargement to 35mm., in either black-and-white or color, preserves the depth and definition of the 16mm. original virtually unchanged, and often exhibits a smoothness and plasticity rarely achieved in conventional macrochrome.

The currently important factor of film conservation plays a significant part in this development, too, for atmospheric background scenes photographed originally as 16mm. will consume only one-fifth as much celluloid and chemicals as would be required to film the same scenes in 35mm. Portability and compactness of the 16mm. equipment is another important factor in many instances.

Pioneering in this new development is Vernon L. Walker, A.S.C., head of EKO's special-effects department. He says "With a succession of architectural and other service films coming up on our studio's production schedule, not to mention some of the Military Training Films assigned to us, we were faced with the problem of getting atmospheric and background shots under conditions where the bulk and weight of studio-type 35mm. equipment would be an almost insurmountable handicap. Working in a boarding plane, for example, there is very little room for a big 35mm. camera and its accessory equipment. Sometimes there is literally no room available.

"But if we could use a camera as small and compact as the average good 16mm. outfit these problems would be eliminated. We could probably get scenes which would be absolutely impossible with 35mm. equipment.

"Film conservation was another problem. With 35mm. film retained these days, we have to think twice before exposing every foot of film, to be sure it will be productively useful. And many types of background action demand exposing a lot of film to be sure of getting what the director wants. Sixteen milli-

meter film is unretained as yet, and besides, in photographing any given scene we'll consume less than a quarter as much film if you use 16mm. than you would using 35mm.

"After seeing what some short-subject producers had been able to do with pictures photographed in 16mm. Kodachrome and blown up for release in 35mm. Technicolor, I determined to experiment and see what could be done using 16mm. for our purposes.

"For making the enlargements, I turned to Carroll Dunning, of the Dunninger Corporation, who I knew had not only been doing a good deal of work in making 16mm. enlargements in both macrochrome and color, but who was also familiar with the problems of special-process cinematography.

"He made 35mm. negatives from a variety of well-photographed 16mm. Kodachrome originals he had on hand, to serve as background-plates in our tests. The enlarged negatives were developed and printed by the Consolidated Laboratory, which regularly handles our studio's processing.

"We used these enlarged black-and-white prints in our tests, putting a standing figure into the foreground by the usual back-projection method.

"The results amazed all of us. The Kodachrome image is virtually grainless, and in our enlarged print—even on a big screen—there was, if anything, rather less grain than would be the case with most direct-35mm. background-plates.

"While the original Kodachrome had been photographed with a good lens, and sharply focused, the enlarged print gave fully satisfactory definition. Naturally, the depth of field obtained from a 16mm. original shot with the short focal length lenses commonly used in 16mm. surpasses anything possible in 35mm.

"Our tests are by no means complete as yet, but so far they indicate that this method is perfectly feasible for black-and-white process scenes with a moving camera background, such as scenes from an airport, a train, an auto, and so on. If there is any minor unsteadiness in the enlarged background-plate in such shots it is not of a kind to be noticeable.

"We haven't, as yet, completed our tests of this process for shots made with a stationary background camera. Using a camera which, like the special Bell & Howell professional 16mm. camera (described in *American Cinematographer* for April, 1931, page 179), is equipped with a first-class pilot-pin register and movement, and of course employing pilot-pin registration on both the 16mm. and 35mm. sides of the enlarging printer, it may be possible. On the other

hand, the peculiar shrinkage characteristics of acetate film may prove it. We are making further tests to determine this.

"Fortunately, it is in the moving background shots for which we have found 16mm. is definitely suitable, that we have our biggest problem in getting background plates. For non-moving backgrounds, we can generally use either a 35mm. camera or, if no movement is involved, a still transparency made from either a black-and-white negative or a Kodachrome transparency.

"We have not as yet had an opportunity to make similar tests in color, but offhand there seems no reason why the same idea could not be extended to cover similar emergencies in Technicolor process work. In that case, of course, we would use a three-color enlarged print made from the Kodachrome original, and the saving in weight and bulk as compared to the three-film Technicolor camera would be even more important than in the case of black-and-white.

"One thing we have definitely learned, however. The 16mm. Kodachrome for this use cannot be photographed by merely handing anybody a 16mm. hand-camera and telling him to go out and shoot. Even though these plates are photographed on 16mm. film, they must be photographed with all the professional precautions that would be used doing the same job in 35mm. and by men who know the technique of 16mm. and Kodachrome from personal experience.

"With these precautions, I believe this use of 16mm. will prove a very important contribution to special-effects cinematography."

Carroll Dunning, who pioneered the making of the enlarged negatives for Walker's experiments, has this to say about the making of 16mm. scenes for this purpose.

"The results we've achieved in these tests have amazed even those of us who were most enthusiastic about the possibilities of the idea," he said.

"But anything that is written about the use of 35mm. enlargements from 16mm. Kodachrome, either for process plates or for production use, must be prefaced by the statement that first of all the 16mm. Kodachrome original must be a really good one. It must be photographed in a first-class 16mm. camera, preferably with pilot-pin registration.

"It must be photographed through a really good lens, and is critically sharp focus. A Kodachrome original that is really sharp will make an enlargement with depth and definition which are superior to those of us accustomed to the 35mm. standards. But a 16mm. original in which, for 16mm. projection, the definition is just adequate, will lose

so much in the enlarging that it will prove worthless for 16mm use.

"Exposure and lighting must of course be correct. The exposure should be full enough to give reasonably open shadows in the 16mm original. The best lighting, we have found, is a fairly flat one. This limitation does not apply, of course, to Kodachrome that is to be used only as a 16mm film but it does apply most stringently to Kodachrome that is to be enlarged. Back-lightings should definitely be avoided, and so should cross-lightings except where the cameraman can relieve the shadow side with reflectors or boaters.

"As a matter of fact, except in long shots where it is necessary to penetrate extreme distances, the best conditions for making Kodachrome that is to be enlarged to 35mm will be found on slightly hazy days, when the direct sunlight is veiled by a thin layer of clouds or haze.

"Working from a color original, we can do a great deal in printing to control the contrast, tonal values and tonal separations by selective filtering. We use a fine-grained panchromatic negative stock—usually Eastman's Background negative—and we can do, if anything, a bit more in filtering than one can in direct photography.

"It is really uncanny the way the detail and gradation are preserved in an enlarged background, even after it has gone through the five steps between the 35mm original and the 16mm composite print in effect, two duping operations if we count the rephotographing of the process-projected image as such, and two printings.

"I cannot speak too highly of Cinecolor's work in making the enlargements and the three-color release-prints. The fidelity of color-values is thoroughly satisfactory. The steadiness, definition and general quality surprised and pleased all of us.

"The uniformity of the release prints has been another pleasant surprise. I have personally inspected close to 200 release prints, and as regards the color sequence there were remarkably few rejects, certainly no more than would have been the case had we used an direct-16mm color process.

"All told, we're well satisfied with the results we obtained from our venture into using 16mm for production pur-

poses. I would certainly have no hesitations about recommending it to other producers, or doing it again myself."

"As regards steadiness, we have obtained satisfactory results on moving camera background plates photographed with an Eastman Cine-Kodak Special, but by far the best results are had with scenes photographed with pilot-pin registration, like the special Bell & Howell Professional 16mm camera, and the Maurer S-M. If several cameras or Cine Special magazines are used, their frame lines must be accurately matched.

"Even with the best cameras, though, we still have to find out whether the shrinkage characteristics of acetate film will interfere with using 16mm enlargements of stationary-camera backgrounds, especially behind sets where there is a definite frame-like a door or window.

"We have found, incidentally, that it is a good idea to rewind the original Kodachromes after exposure, so that the film goes through the processing machine in the opposite direction to that originally taken. These machines are equipped with driving sprockets for single-perforated sound film and have teeth only on one side. These teeth fit the perforation rather tightly.

"This isn't serious for film intended for ordinary projection or 16-to-16 duping, but when the original is to be enlarged for a process plate, it is likely to strain the same perforation in the 16mm film into which the close-fit registering pin of the printer fits. Hence it is best to run the film through the machine backward, so that the strained sprocket is on the other row of perforations, which is not so importantly used in printing registration.

"Finally—and one of the most important points in all of this—is the fact that the 16mm original absolutely must not be handled or projected if a first-class enlargement is to be made. This cannot be stressed too strongly.

"I know everyone has the urge to 'run it just once' to see what the results are but that one projection can irreparably

scratch the 'green' Kodachrome original.

"The best method is to have an inexpensive black-and-white 16mm, reversal duplicate made, and project that. This will give all the significant facts about the scenes, and enable the director and special-effects experts to select the takes they want.

"If this cannot be done, it is possible, with careful handling, to run the 16mm original once or twice through a Crag 16mm viewer without damaging it and select the takes to be enlarged from that.

"How much film will this save? Well, the commonly accepted comparison is that a given action recorded on 16mm film will require one-quarter the amount of film that would be required using 35 mm, figuring the difference in width, frames per foot, etc., between the two stocks. However, if you take area into consideration—including the area utilized for perforations, frame-lines, etc., I find it figures out actually to one-fifth.

"Therefore, if you figure on exposing the equivalent of 10,000 feet of 35mm-negative on backgrounds for a picture, you will actually have to use only 4,000 feet of 16mm Kodachrome, and this, in turn, only consumes as much celluloid and chemicals as 2,000 feet of 35mm. Then, by carefully selecting the takes to be enlarged, you can reduce the actual amount of 35mm negative used to only that actually required for the scenes used."

Successful Experiment

In another study, this trick has been turned around to work the opposite way. In filming "The Moon and Sixpence," Producer-Director Al Lewyn decided a brief sequence in color would be dramatically useful in presenting a sequence in which a friend views the paintings made in Tahiti by the central character. Various factors, including cost and availability of color equipment, had to be considered.

Eventually, it was decided to film the sequence in 16mm Kodachrome, and use a three-color 35mm enlargement in the release-prints of the picture.

This proved entirely successful. The sequence was photographed by John F. Seitz, A.S.C., with the collaboration of Al Sinnerfeld, A.S.C., one of the nation's top-flight 16mm Kodachrome specialists. The Bell & Howell professional 16mm camera was used.

Left, 16mm Kodachrome frame original in 16mm Center, test subject as part of process screen. Right, composite shot, using 35mm enlargement of 16mm film on background plate.



SHOOTING ACTION MOVIES FROM A GUNSTOCK MOUNT

By KENNETH O. HEZZELWOOD

St. Paul Amateur Makers' Club



Individually designed gunstocks are available for a number of different types of popular films and from cameras, as well as from hand-cameras.

FOR smooth action pictures at high speed, try using a gun-stock mount for your camera!

When a duck leaves the water, it flies into the wind for the take-off, and then circles to follow its intended course of flight. One might follow the duck's flight with a tripod unless the bird decided to double back overhead, when the tripod-legs and the restricted tilt most certainly would get in the way of the photographer.

Moreover, few photographers can hold a camera still enough by hand to get a picture steady enough for satisfactory screening. The nearest birds do it, but on a windy day, or from awkward positions, such as boats and airplanes, even their pictures rock to and fro on the screen, leaving much to be desired from the spectator's point of view.

But when the camera is mounted on a correctly balanced gun-stock, it is easy to follow the fastest action with better than average steadiness in the picture.

Gun-Stocks Used in Minnesota

Gun-stock mounted cameras have been used in the St. Paul (Minnesota) territory for some time for making motion pictures of such hard-to-get events as shoot-shooting, quail hunting, fly-fishing for trout, and game bird pictures made

from an airplane. Local sportsmen have taken their cameras and gun-stocks on pack trips into the wilds of Mexico and Alaska, often making day-long hikes cross-country to get the unusual shots of rare birds or swiftly-leaping animals, and steady pictures have been made where a rifeman frequently would miss.

With a gun-stock, the camera can be in action as fast as a rifle, sighted along the top of the camera, and the lens angle will take care of the rest, provided the focus and diaphragm have been set ahead of time for the footage and light conditions likely to be encountered.

Stocks to fit most cameras are now designed, and with their recent perfecting, gun-stock mounts adapted for the heavier Bell & Howell Eyemats and 35 DAs, and the Eastman Special perhaps will become items of standard equipment for military photographers.

Combat troops require their photographers to be out in the front lines, where tripod set-up would be impossible. Under such conditions, the gun-stock mount can be used from foxholes, or from camouflaged positions, and it is handled in exactly the same way the sharpshooter has been trained to handle a gun—prone on the ground, balanced on one knee, seated, or standing. It can be

fitted with a leather shoulder-strap to ease the strain of carrying the camera in one hand.

Freedom in Following Flight

From Navy blimps or fast-traveling military planes, the photographer can follow the action with considerably more freedom than if the camera were swung from any type of swivel attached to the plane.

I became interested in these gun-stock mounts when I set out to make a few pictures of the more colorful song birds. There were lots of birds in the neighborhood, and it seemed easy to step out of the cottage and get the pictures.

But birds have a photographically unhappy way of fitting happily about from twig to twig, and from tree to tree—usually trees which have barbed-wire fences in between. I don't like unsteady pictures, so with the patience of Job I set up and leveled my tripod, got a head on the particular bird, focused my six-inch telephoto lens—and then repeated the whole performance several times before I managed to photograph even one bird.

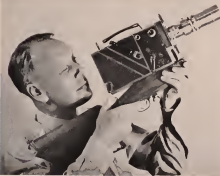
Although gunstocks have been used occasionally with still-cameras, Roy Swanson of the Swanson Camera shop in St. Paul pioneered in adapting the idea to motion picture cameras nine years ago, when he found that a tripod couldn't be set up in a darkboat. Swanson made one or two of the stocks, but just at that time Dillinger and his gang were roaming the Northwest with submachine guns, and the camera-gun-stock combination looked mighty like a submachine gun. So Roy forgot about it for a while.

Two Makers of Gun Stocks

However, the idea persisted, and both Roy Swanson and Louis Fenn, proprietor of the St. Paul's Robert Street Drug store made quite a number of these camera-mounts on special order. Although both dealers still turn out these stocks by hand, they are now producing them in larger quantities. Design patents cover their particular adaptations of gun stock mounts, Swanson featuring a stock tailor-made for each camera model, correctly balanced and beautifully finished in solid walnut. Fenn emphasizes the addition of a standard gun

(Continued on Page 451)

1 gun-stock mount gives a steady base for following fast moving action in the field. Note that in this type, shutter is released by gun-type trigger.



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WHAT IS DOING IN THE MOVIE CLUBS

IN THE Movie News, official organ of the Australian Amateur Cine Society, the August issue tells of a night of what we may be sure was unusual entertainment. J. A. Sherlock, internationally famed movie maker, arranged an evening for the benefit of the Royal Australian Air Force.

The programme included these pictures, all from the camera of Mr. Sherlock: "The City of Sydney," "Nesting in Bodland," "Nation Builders"—the American Cinematographer's grand prize of five years ago—and "Fledglings on Parade." The host is actively interested in the R.A.A.F.

Victorians Install Projector

The Victorian Movie Makers has acquired a 16mm projector—a Bell & Howell—which will be permanently installed in the clubrooms. The projector will be available to members and others who have the clubhouse, providing the machine is operated by a member of the projection staff and that a hiring fee of 1 guinea is paid.

Unusual Air Raid Shelter

The honorary treasurer of the Victorian Society reports a novel use for an air raid shelter he is building. He has made it sufficiently large to accommodate his family in the event of a raid. During off-raid periods the shelter has been made light-proof, and—oh, lucky householder—it will be used as a developing darkroom.

Then, with the negative in the critical period and the apress sounding, we can picture the pandemonium that will follow the frantic appeals of the frightened

family to enter the sacred precincts of the verboten darkroom. That might be one occasion at least when the family darkroom is not to be altogether despised as it usually is.

Metropolitans Meet

Robert M. Cokes, secretary of the Metropolitan Motion Picture Club, reports the first meeting this season was held Sept. 10 in the Empress Room of the Hotel Victoria. The program consisted of "Canadian Holiday," by Joseph F. Hollywood, "Gypsy Trails Ahead," by Leo J. Heffernan, "Under Your Own Power," by Sidney Montz, short talk by the latest winner of Hiram Percy Maxim Trophy, Leo J. Heffernan, "Grand Old U.S.A.," by Heffernan-Ward, "Along Maine Shores," by Frank Gurnell.

San Franciscans See "Redwood"

At the meeting of the San Francisco Cinema Club, which was held Sept. 15 at the Women's City Club, the following was listed:

Jesse W. Richardson, new member, showed and described his 8mm. black and white "Redwood Highway"; Charlie Hudson talked on snakes and showed a 320 foot reel of 16mm black and white; Bob MacCallister showed his 1280-foot 16mm. black and white "Art in San Francisco." It was written and directed by Heinz Brüggemann. The film abounds in interest for Californians.

Long Beach Views Vacations

The Sept. 16 meeting of the Long Beach Cinema Club was devoted to the showing of vacation films. The gathering adjourned early to afford those present

an opportunity of watching the making of added scenes to the club's civil defense picture, "Fire from the Skies."

Philadelphia Meets

The Philadelphia Cinema Club held its regular monthly meeting Sept. 8. Dr. R. E. Hamlin showed his film of the Philadelphia Zoo as the lead of the program.

Los Angeles Sees Pre-War Film

At the meeting of the Los Angeles Cinema Club Sept. 1 Ed Pyle at the projector, supervised the showing of Lloyd Bacon's "Angels Are Made of Wood."

Mildred Zimmerman projected "German Country Side Views," a part of her "Pictorial Diary of Pre-War Europe."

Harry E. Parker exhibited selections he had made from several thousand Kodachroms exposed by Guy D. Hamilton.

Syracuse Has New Officers

H. E. Russell, secretary of the Syracuse (N. Y.) Movie Makers Association, reports the regular meeting of that organization was held Sept. 14.

The board of officers for the new year is: D. Lisle Conway, president; N. Olney, vice president; W. R. Kellogg, treasurer, and H. E. Russell, secretary.

A letter received from the editor of The American Cinematographer regarding the position in which the users of sub-standard film found themselves in these days was read at the meeting. As the secretary remarked in his letter: "We all appreciate the information you were able to give us, which means renewed energy to start the new year."

B & H Issues Catalogue

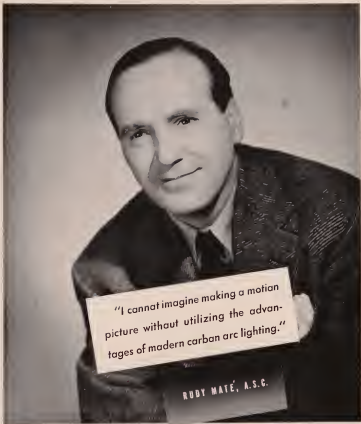
Civilian Defense and other patriotic groups are turning more and more to the use of motion pictures in their training and morale meetings. Films have been found to be the best possible stimulus of attendance and enthusiasm under such headings as war reports, official government films, Victory Gardens, emergency first aid, industrial defense plant training, American history and principles, protection against fire bombs, and air raid warden work.

Under these headings the Bell & Howell Filmstore Library has just issued a catalog supplement, listing over 200 new films, all of these added since its 1942 catalog was completed in January.

Congratulations to Leatherneck Henry Freulich, A.S.C. Last month we chronicled Henry's enlistment as a back private in the Marine Corps. As we go to press this month, a last-minute flash from one of the Leatherneck's big eastern bases tells us that Henry, after passing through the usual "boot camp" routine period, was selected for officers' training, and is now Lieutenant Henry Freulich, U.S.M.C. Great work, Henry.



INDIANAPOLIS STARTS A PICTURE The Indianapolis Amateur Movie Club is currently in production on a civil-defense scenario film expected to run close to 1,000 feet, 16mm. Kodachrome. There's new kind of work in the above staff, which shows, left to right, Alfred K. Shuman, W. B. Wood, Past President Elmer Culbertson, G. A. Del Valle, Clarence Wetzel, Mrs. Elmer Culbertson, Dr. William E. Gobe, president, and Dr. Joe W. Sosnos. Photo by Carl E. Loethe.



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Home Pre-Scoring of Sound Films by Radio

By JON HALL

WHEN there's a musical or song sequence to be made in a professional picture, it's usually done by "pre-scoring." That is, the sound is recorded first, under ideal recording conditions, and the picture is made later, under ideal photographic conditions. To keep the singer in step with the pre-recorded sound of his or her own voice, the sound-track is played back through a loudspeaker while the picture "take" is being made. Then, when the picture and its pre-recorded sound-track have been printed together on a single strip of film, the result on the screen is every bit as convincing as though picture and sound-track had been shot together instead of separately.

The same trick can be worked with 16mm. sound home movies, and just as well, too. I can assure you of that because I've done it many times. My wife, you know, Frances Langford, is a singer; and since we've been married, I've recorded many of her favorite numbers, taking them off the air with a disc recorder as she broadcast. I've shot those sounds off of silent 16mm. movies of her, too—usually in Kodachrome—at home, and the various places we've traveled together.

But after I bought a 16mm. sound projector, there always seemed to be some

thing missing from those silent pictures. The disc recordings didn't seem quite complete, either, for though they enabled me to hear Frances, they couldn't show me how she looked when she sang. Sixteen millimeter sound films scored to be the answer. . . . and then the idea of pre-scoring them made it complete.

Takes It from the Air

Here's how we do it. When I know Frances is going to broadcast a song either of us particularly likes, I record it from the air with an Aicon 16mm. recorder. When this sound-track film has been processed, we're ready to shoot the picture.

So far, we've done our shooting in the projection-room of E. M. Berard's Aicon headquarters, as this pre-scored sound-film calls for a projector with a synchronous motor which can be interlocked with the synchronous motor driving the picture-camera. Professional 16mm. recording studios have them as a matter of course, but we amateurs will have to do without them "for duration." After that, I've no doubt they'll become almost as familiar as films to 16mm. amateurs, for home sound-filming on 16mm. is certainly the coming thing if we can judge by the popularity it's gained already.

The strictly photographic details of this part of the job aren't different from normal silent filming. You don't have to worry about microphone placement or make-shadows, and you don't have to bundle your camera up in a soundproof blimp. All you need is a good 16mm. camera with a synchronous motor which will keep it operating at 24-frame speed in sync with the playback projector.

One or Two Rehearsals

When you've done as good a job of lighting as you can, it's a good idea to have a rehearsal or two, while your singer acquaints herself (or himself) to singing in sync with the recording. This, by the way, isn't half as tricky a problem as it might seem if you haven't tried it.

When your rehearsals are OK, rewind the sound-track to its marked starting-point, and mark a starting-point on your picture film, too. Then throw the switch that starts the synchronous motors on the camera and the projector, and shoot your scene.

The simplest thing to do, of course, is to shoot the whole number from a single camera-angle. But if you want to vary it pictorially by cutting in close-ups here and there, you can do it. Just run the sound-track through to the point where you want the close-up—or really, just a bit before, to allow the camera and projector footage is which is get up to speed, and also to allow a little overlap in action for easier cutting. Mark a start point on the sound-track here, and a similar start on the picture-film, and make your close-up.

When the picture-film has been processed, these marked points on the sound-track and on the various picture taken will enable you—or the laboratory which makes the composite sound-and-picture print—to sync up the two films for printing, and cut the close-ups into the long-shot in the proper places, still keeping sound and picture in sync.

Film Recording Preferable

It's possible to work this same general idea using disc recordings, synchronized either electrically or strobo-copically, but I think the film-recording method is preferable on several counts. It's much easier to edit, and of course as it gives you a single, composite sound and picture film, it is much easier to project. Also, modern 16mm. sound-on-film recording gives you much higher fidelity recording than you can get with a home disc recorder.

I've found another advantage in making my musical home movies this way is that recording is done from the air. I can naturally get the best of "big-name" bands and orchestras which accompany my wife when she broadcasts—which is something that would be out of the question for an individual in direct recording. Of course, you can't use these recordings commercially, but for home use, it's quite all right, and certainly a great in-



Jon Hall Kodachromes a scene on "The Arabian Nights" set.

provement on a more piano accompaniment or a home-span orchestra recruited from more or less musical friends!

Of course, not many one-man-acts are so fortunate as to have a radio singer in the family the way I have, but that's still no reason why you couldn't try this method of pre-scoring your singing sound-film. I happened to be in a position where I could use the trick to put my wife's picture and her voice together; but the same trick can be used quite as well to put somebody else's voice on the sound-track to sing for your wife or girl-friend! As a matter of fact, ever since the earliest days of the talkies, voices have been "dubbed in" this way for non-singing professional actors, and usually so successfully that no one can detect the substitution.

Be Careful in Choosing Voice

If you carry the trick this far, though, I'd suggest that you avoid using (or should we say, borrowing?) a voice that's too well identified with some familiar screen or radio personality. Otherwise, it might be a bit embarrassing for the friend you've unexpectedly given such a surprising voice! Still, it probably wouldn't be quite as embarrassing as the story they tell around Hollywood lately, of an actor who sang unexpectedly and unusually well in one picture, and was promptly signed to do another musical—and then discovered that his voice-double had been drafted!

If you make the picture part of a pre-scored song in Kodachrome, as I've been doing, you'll naturally have to plan on having a Kodachrome dupe made to produce your final composite sound-print. In that case, you'll get the best results if you shoot your original with the fast in mind that it's to be duped. If you overexpose your Kodachrome original a trifle—shooting at, say, Weston 4 or 5 instead of 8 for daylight Kodachrome, and correspondingly for Type A—you'll get a much better dupe than if you expose as you normally would for an original that's to be used for projection. The slight overexposure softens both colors and contrast just enough so you'll get normal coloring and normal contrast in your dupe.

Make-Up Is Important

If, as in my case, your subject is a pretty girl, make-up is another point for careful consideration. Frances and I have tried all sorts of make-ups for our Kodachrome shooting, including some very special ones that different experts have recommended, but the best results, I've found, have been with a normal street make-up, and a rather light one, at that. By light, I mean thin, one that's overly light in tone, especially if it uses a lot of white face powder, isn't likely to look any better to the Kodachrome film than it does to the eye. The film can detect and exaggerate an overly heavy make-up, too. In general, our experience has been that if a face—with make-up or without it—looks right to the eye, it will look pretty satisfactory to the camera.

Of course you can pre-score your pic-



John E. Walker, president of Los Angeles-area Clubs, who presided at joint meeting of Los Angeles area film men's clubs

JOINT MEET OF WESTERN CLUBS PROVIDE STRONG ENTERTAINMENT

The Southern Cinema Club, composed of the amateur movie clubs of Los Angeles, held a joint exhibition at the South Gate High School Auditorium on the evening of Sept. 15. Fourteen of the twenty clubs were represented in the 250 persons in the vast audience. Five pictures were shown, four of them in Kodachrome. Four were in 8mm.

John E. Walker, president of the Los Angeles 8mm. Club, was master of ceremonies. Ben Haul, president of the Southern Cinema Club, opened the program with an address of welcome. The pictures were "Shoes," a vaudeville comedy photographed by Mr. Walker, "Nam O Havan," by Mildred Caldwell, "Red Cloud Rides Again," by Dr. F. E. Loebner, "South of Sonora," by Carl Anderson, "Navajo Land," by Agnes Schmitt.

All the pictures were of good content and were accompanied by music.

tures this way using black-and-white film, too, but my vote is certainly for Kodachrome, for color is so much more real. And when you can get color, sound, and the music of fine singers and orchestras on your home screen, what more could any amateur want?

"South of Sonora" was the only exhibition to the 8mm. rule. In 16mm it portrayed the beauties of the country surrounding Mazatlan, Mexico.

A picture of half a dozen years ago was Dr. Loebner's "Red Cloud Rides Again," an 8mm subject made in his own neighborhood and with the simplest of materials, human and otherwise. The atmosphere is that of the covered wagon, an assault by Indians on a party of pioneers traveling across a desert.

When the accompanying music was permitted at times to fade the writer could not avoid noting the atmosphere of sharp tension that prevailed in the great auditorium. It was present more notably than it is many times when looking upon a picture made under the most favorable professional circumstances. It was a still tense.

Dr. Loebner was in charge of the musical equipment. His picture was given real honors in the beginning when it was entered in the annual contest at that time conducted by The American Cinematographer. It was the first 8mm. subject to be awarded the grand prize in that classification, in spite of the number that had been entered, and against all of the 16mm. candidates.

PROBLEM OF MAKING 10-REEL FEATURE SCENARIO FILM

By DAVID BRADLEY

THERE are more problems than just photographic ones in making a feature-length amateur scenario production! After turning out two tearful all-amateur features I can speak from a certain amount of very hard-bought experience, and looking back on it all I'm convinced that even the hardest technical problems were simple besides those of organizing a group of individualistic amateurs into a more or less cooperative production unit and getting things done.

First, for example, you have to have your story and break it down into a continuity or script. That's a headache in itself. Then you have to have actors—not only people who can play a part, but people who are ready and willing to work.

In addition, you've got to have a crew of technical helpers—camera and lighting assistants, set builders and painters, custodians of costumes and propsting, makeup artists, and, above all, a resourceful and always good-tempered assistant director.

Then you've got to plan on getting sets and locations, costumes (if it's a "period" story), and schedule things as you shoot

on the days the people necessary will be available and that everyone necessary will be at the right place at the right time. Oh, yes! There's also the little matter of getting your picture completed in time for a scheduled premiere, too!

If you don't think these details are headaches in the most painful sense, just listen to some of the things my friends and I went through while filming my first feature-length movie, a ten-reel pastiche of Dickens' "Oliver Twist." We planned it as a summer vacation project, and optimistically set ourselves a deadline by announcing a date for the premiere early enough so those who took part could be present before returning to school or college. Then we really began to learn about making pictures.

Cutting Down Dickens' Story

The five-hundred tissue-paged Dickens' novel "Oliver Twist" had to be converted into a screen play which would not last over two hours. When writing a screen adaptation I always like to preserve everything of the author's style rather than change the work to a conversational-pattern screen play.

Practically line for line of dialogue was incorporated into the completed picture. Such antiquated yet "Dickensy" language as this: "I hope so, after I am dead, but not before. I know the doctor must be right, Oliver, because I dream so much of Heaven and Angels, and kind faces that I never have seen before, when I am awake. Kiss me good-bye, dear! God Bless you!"

Such long-winded language today would be laughed off the screen. I felt, however, that this novel should be told in exactly the style of its day. To further enhance the period there was a tendency to adopt the melodramatic style of acting of that day. Several times I have been called for not bringing the language of the spoken titles more "up-to-date"—but I still think that I used the most fitting treatment.

After the script had been written and I had in mind exactly the type of character to fit each part, contracts were sent out all over the country to various high-schools, prep-schools, and colleges. By the middle of June a good two-thirds of the personnel had given their "yes or no," hours per day they were willing to work, and on what days, etc.

Left, Bradley films up a few angle dolly-shot along the window-sill table. Right, Thirty people were crowded into a cramped attic as a camera sight to make this scene—but even a 115-degree temperature didn't seem to dampen the spirits of the young actors.



An applicant's file was kept on every person in the company down to the most minute extra, containing: previous experience, any talents, what you think you would like to do, how much time are you willing to give us, and days can or can not work.

We began the production with two people who had had costume and property experience. "Oliver Twist" is definitely a "period" costume and prop show. More than two people were needed to sew, measure, design, and scurry up various period articles. The new inexperienced victims thus had to be broken in.

We borrowed costumes mostly from out of people's attics; usually they were people who wanted their costumes back unsoiled and unspotted. Indeed, some very fancy and particularly mothers were reluctant and undecided whether to give up that garment which had been worn by great grandfather and thus had a special sentimental value. After much pleading, bargaining, haggling, not to mention the assurance that the word "borrow" did not mean the "keep and never return," and with a sunny smile that was not always felt, and a "We'll pay for it if it gets damaged," quite an assortment of odd costurery was at last gathered.

Bargaining for Properties

Now it was time to break in our new costume crew and see whether or not they were going to stick. We found we were still shy on many needed articles so a bargain was struck with Roger Hill, headmaster of the famed Todd School for boys, in Woodstock, Illinois. He said if we would clean up his entire costume, prop room and movie deck that he would let us have any article we desired.

The auxiliary crew and I were promptly shown up to this department which occupies the entire third floor of the main building. Such an ungraciously men confronted our eyes that we almost fled in terror from the scene. Costumes had been recklessly strewn about the floor from off their hangers, boxes of things had been dumped, and properties and furniture were tossed upside down. We waded knee-deep in various brightly-colored materials with an occasional shoe-heel sticking out to scratch our ankles.

We rolled up our sleeves and started to work. As the electricity had been temporarily disconnected, we were positively working in the dark. After hours of back-staining lifting, hauling, unsewing, stacking, bumping our heads on the low roof, and colliding in the dark with one another with bales of silk and satin, we completed the arduous task. I believe it was well worth the trouble, for we returned home with a solid carload of costurery and authentic props—but with two members of the personnel department dropping out.

After costumes were sorted, mended, dained and pressed, shooting was to begin. The owner of the house whose attic we wished to use for the workhouse dining room set finally consented

to let us remodel her attic and use her English antiques if we would come and go if and when her husband was at work. I believe to this day that that woman's husband never knew that his attic had been turned into a motion picture studio! We all got busy stretching canvas, painting flats, tacking, and all that goes with set-construction.

Finally the night for the first shooting arrived. Four indulgent fathers were playing the parts of the cranky members of the Workhouse Board. Scall, raggedly-clad golf caddies, paid 15 cents a head, arrived as Oliver's fellow inmates of the Workhouse. I played the Humble, lit the set, directed and did the camera set-ups.

Luckily the women of the house had cleverly gotten her husband out of the way by treating him to a big dinner and show, so we were able to make as much noise as we pleased. The one stipulation was that we had to clear out by 10:30 P.M. I don't ever recall working in such a hot attic in all my life. The weather in Chicago is very hot and extra sticky in the summer, especially after a very sultry rain, which we had just had. Nights in Chicago seldom cool off.

Working in a Furnace

Altogether there were thirty people in the attic. Make up was running and everyone was sweating and coughing in this 115-degree furnace. The situation was intensified by the hot, bright lights, heavy costumes, and cramped breathing space. There was no ventilation of any sort—not even a tiny window! But we got on somehow!

After this sequence was shot, we were directly over to the country club to use its cloak-room in the basement for the Workhouse Office set. Armed with a battery of lights and cameras, and trailed by impatient actors, we broke in on a big and very swank wedding in the main event. Quickly we did a disappearing act down the stairs. It was much cooler here and thus the scene was calmly and comfortably completed by 1:00 A.M. As a result of these late and strenuous hours, we lost our fathers as future actors but who cared as they were not to appear in any later scenes, and the "tunes" turned out Okeh!

After the first day I was still tarry to go and complete the rest of the picture. (Forty-five more shooting schedules.) Other members of the crew did not share my enthusiasm and asked to be used hereafter only when absolutely necessary. I was indeed having a case of the

doldrums when it dropped a girl friend who had just had a squelched love affair with a friend of mine from school.

She still could not believe that she had been spurned and wanted to be near me.

(Continued on Page 404)



Scenes from Bradley's production. Read my description of a picturesque courtyard furnished at Drakestown street scene. One of Northwestern University's built large "double" for London Bridge. A main bridge on a golf-course allowed "Hills" to dress his dog-between fourtimes. "Foggy" day was a problem in set construction as well as dramatics. Lighting efforts were sketched, but effective—sometimes—and a real church provided beauty and "production value" for the closing scenes.

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GENERAL ELECTRIC

Shooting Action Movies with Gunstock

(Continued from Page 44)

trigger which actuates the camera mechanism in a convenient fashion.

In the stocks made for the road-battered Eyemo and 16 DA's, the stock provides more support than a tripod. A standard thumb-nut, threaded through a special jam-nut, provides pressure for tightening down the camera. The back of the camera rests against the stock, providing additional support. For the Eyemo with its wider base, a special off set metal rest is provided at the bottom, so that the viewfinder may be positioned directly in line with the stock itself.

Smaller Stock for 8mm.

Formerly white brass was used for the metal fittings, but for the duntast fittings are of iron. The stocks are designed so that the camera can be loaded without removing it from the mount.

For 8mm. cameras a smaller stock is provided, while the stock required for the Eastman Special or Eyemo, although greater in depth at the camera end, still is very light in weight.

When photographing birds in flight with a straight-topped camera such as the Eastman magazine model, it is easiest to fold down the handle, and sight along the top of the handle, much as in sighting down the barrel of a shotgun.

The careful photographer will find the gun-stock of value in getting steady pictures of fast-moving objects, but the careless operator who thinks the gun-stock will save him some trouble when he ought to use a tripod, will run much of his film footage.

The military motion picture photographer will find the gun-stock as indispensable for his camera as it is for the barrel of a rifle. G2—the section of officers who study photographs for their military intelligence value will find that motion pictures of greater strategic value can be obtained when the cameramen have the extra flexibility possible in their camera work with the aid of "shoulder-fired" gunstocks.

Plan 17 Color Films

Opinion that the wartime emergency might curtail the use of color in theatrical productions seems disproved by announcement that among Hollywood's major producers there are no less than 17 feature pictures now being prepared for release in Technicolor. In addition there are another eight in production, six awaiting release, and seven already in release.

Those now in preparation include "Canadian Cupen," "Dance," "The Story of Dr. Wassell," "Fremont's Creek," and "Lady in the Dark," at Paramount.

Twentieth Century-Fox is preparing "Bird of Paradise," "Coney Island,"

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"Greenwich Village," "Hello, Frank, Hello," and "Police Gazette Girl."

At Metro Goldwyn-Mayer there are "America," "Kiss," and "Salute to the Marines."

RKO has scheduled "Gibson Girl" and "Grand Canyon" in Technicolor, and Columbia is preparing "Cover Girl."

Warner's picturization of the long living Berlin-army musical "This is the Army," will also be filmed in Technicolor.

Ensign Seid Honored

Several months ago it was our painful duty to extend the sympathies of the A.S.C. and its members to our friend, Columbia Lab Chief George Seid, on the loss of his son, Ensign David Seid, U.S.N., who was lost in action over the Pacific. Today we learn that a Naval vessel soon to be launched will be christened the "U. S. S. Seid."

A.S.C. ON PARADE



Surprise visitor this month is Lt. Philip M. Chancellor, A.S.C., U.S.N.R., who flew in unexpectedly from some where out in the Pacific Battle Area on a brief leave. Longest in active Naval Service of the A.S.C.'s members, we understand Phil went through the Battle of Midway on one of Uncle Sam's aircraft carriers. He's since been promoted to Flag Photographer Officer of one of the Navy's Patrol Wings, where he's doing important photographic research work in a distinguished way. Phil tells us he sees Len B. How, A.S.C., F.R.P.S., occasionally, and remarks that Len is still the same, cheery fellow of old. "But," says Phil, "while it's like old times chatting with Len, his baby face is kindly flattering to my graying hair!"

Joe Valentine, A.S.C., tells us his present opus, "Shadow of a Doubt," will probably be his last "for duration." We understand he's waiting for the official documents to come through from Washington commissioning him an officer in Major Frank Capra's Signal Corps unit.

Rudy Male, A.S.C., is another A.S.C. member soon to join Major Capra's Army movie outfit. Goldenwyn's Bop Hope Dorothy Laroux starer, "They Got Me Covered," is scheduled as Rudy's last "till Victory is won."

It isn't official but we also gather that Everett Markey, A.S.C., is also Army-bound; it will be shortly that Max Capra certainly knows how to pick 'em!

James Wong Howe, A.S.C., is certainly getting to be quite the literary light. Articles about him have appeared, or soon will, in the Saturday Evening Post, Readers' Digest, and Spot Magazine. There are rumors, too, that as

soon as he finishes "Air Force," the Army has a spot for him.

Ever notice the resemblance between pictures of A.S.C.-Prize Fred Jackman taken fifteen or twenty years ago, when he was Mack Sennett's mainstay, and Fred, Jr., A.S.C., today? It's really striking.

Add Rubber-saver! Loyal Griggs, A.S.C. He's one of the motorbike big ads—and you should see him when he gets his crazy English put-gut rolling, what with the long fringes of his tricky leather jacket flying in the wind!

Looks like "It's getting to be John Mescoli, A.S.C., Joe Specialist. Mescoli has just signed him to do a big no-starting special, "Silver Skies." He did two or three of Songs Berta's most successful pos. at 20th-Fox.

Karl Struss, A.S.C., back from locationing in the Sierras with the "For Where the Bells Toll" troupe, tells of scrambling over mountains at the 10,000-foot level and prizes the operative crew and grips who lugged the big Technicolor camera all over the mountains. Karl's collecting envelopes with wartime censorship stamps, by the way.

Floyd Crasby, A.S.C., reports his operative cameraman on Pare Lorentz's much-discussed "Name, Age, Occupation," Bill Clothier, is distinguishing himself as an Army photographer. He's already filmed two bomber raids over Newland.

Country gentleman Harry Hollenberg, A.S.C., drives up from his between-pictures hideout in Laguna and drops in for a cheery "hello."

Harry Strafford, A.S.C., seems likely to be around MGM for some time to come. His option was picked by the other dog.

Over at RKO, Frank Redman, A.S.C., gets the assignment to film "The Great Gildersleeve," starring the well-known radio comedian. Frank just finished photographing in "Here We Go Again."

Charles Lang, A.S.C., gets the assignment to film Paramount's "True to Life."

John F. Seitz, A.S.C., photographing a special ballet number with Vera Zornina for Paramount's "Star Spangled Rhythm." Johnny tells us he also has a number to do with Bob Hope—when Bob gets back from his tour of the outlying Army Camps. Seems as though Uncle Sam's soldiers rate ahead of Paramount!

Eastman Issues Book for Makers of Commercial Motion Pictures

Topping their many years of extensive research, long technical experience in manufacture, and close cooperation with the motion picture industry, the Eastman Kodak Company announces a new book, "Eastman Motion Picture Films for Professional Use"—which is designed as a reference and guide for all professional photographers.

Covering both 35 and 16mm. films, the book presents the most exhaustive analysis of Eastman films which has ever been compiled. From a discussion of emulsion characteristics through graphic and detailed specification sheets, the book in every way fulfills its avowed intention of assisting the photographer to first choose the film best suited to a particular purpose, and, second, make the best use of the film selected.

The main part of the book, containing 72 pages, is divided into two principal sections and deals with the various types of negative, positive, sound recording, and duplicating films that are used in most commercial practice.

The first section is devoted to a discussion of the various film characteristics, both photographic and physical. It deals also with processing, the use of filters, tropical handling, etc., and is intended as an aid to the interpretation of the specific data given for each film in the individual film specification sheets which make up the second section.

An eight-page supplement on the commercial use of 16mm. Kodachrome films is also included. This supplement covers such subjects as lighting for Kodachrome, choice of subject colors, the making of sound records for use on Kodachrome duplicates, and so forth. It also contains specification sheets giving data on the properties of Kodachrome films, Regular and Type A.

The book is attractively and carefully printed, strip-indexed for ready reference, and bound in stiff covers with a semi-concealed Wire-O binding that allows the book to open flat to any page. It is priced at \$2.

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Photography of the Month

THE BATTLE OF MIDWAY

1. *S. Navy Production (printed in Technicolor)*

Photographed by Commander John Ford, Photographers (3d class) J. P. McKenna, and others.

This picture should be on everyone's "must see" list, and for more than one reason. It is the Navy's official record of one of our most spectacular victories of this war. It is, so far as we know, the first time an actual battle has been photographed in color. It is a remarkable demonstration of the immense potentialities of 16mm. for military cinematography. And the way the actual battle scenes have been assembled with well-planned "cut-in" shots make it a moving, human document as well as an invaluable historical record.

With the exception of its opening and end titles and a map insert which indicates the location of Midway Island, "The Battle of Midway" was photographed entirely in 16mm. Kodachrome, and enlarged for theatrical release to 35mm Technicolor. The results on the screen are perhaps the strongest argu-

ment that could be presented in favor of using 16mm. rather than 35mm. for combat camerawork.

We saw the picture in its 16mm. version, of course, and on the screen of an average-sized theatre. Viewed in comparison with a Technicolor print of a studio-made feature, the enlarged 16mm. would probably suffer, but combat camerawork does not permit the painstaking attention to photographic details that a major studio production does. What Ford and his associates have put on the screen is at the least better in technical quality than the average wartime newsreel, and has the very marked advantage of being presented in color.

The scenes showing the bombing of the Midway base by Jap aviators almost certainly could not have been obtained with conventional 35mm. equipment. The crucial battle action would in all probability have been over before the bulky standard-film cameras could have been got into action. The extreme focal depth possible in 16mm. and the simplified operation of these cameras must certainly have played an important part, too, in getting these battle scenes successfully recorded on film.

It is a matter of interest that we understand these scenes were filmed by

two magazine-type cameras of precisely the same type many hundreds of amateurs use for their home movies. The simplicity of changing magazines may have been invaluable under battle conditions. This type of camera also evidences one drawback for this type of work in that every time there was a bomb explosion in the immediate neighborhood, the concussion appeared to throw the camera out of frame for several frames.

It must be acknowledged as a tribute to the construction of these cameras, however, that they continued to function without other interruption in spite of the concussion and other rough treatment.

On two occasions, following bomb explosions close by, it will be noticed that the camera gyrates wildly and presents a series of highly unconventional angles on "bush" shots of falling debris. An interesting story lies behind these angles. We are informed that they were occasioned by the fact that fragments from the exploding bomb wounded Commander Ford, who dropped the camera. Its spring-driven mechanism, still running, recorded the bizarre angle shots by itself!

Since but two of the Navy Photographic Unit—Commander Ford and Photographer McKenna—appear to have been at Midway when the action occurred, it is inevitable that the majority of the battle scenes center around the bombing attacks made by the Jap planes while our own aircraft were out blasting the Jap fleet.

Fleets of action as shown in these scenes, however, including dive-bombing attacks by the Jap planes, our Naval and Marine gunners giving them the type of reply understood by Nipponese units, and shooting down several of the attacking planes.

We also see taking off Army, Navy and Marine Corps bomber and fighter pilots in their pre-takeoff conferences—sometimes taking off to attack Japs already bombing the field—and returning.

In both photographic presentation and narration Ford presents these fighters, not as just as men, robots flying weapons of long-range destruction, but as human beings—your neighbor's lad and mine. It lends a note of warm sincerity to the film.

The pictures do not attempt to conceal the destruction done to the Midway base installations. Most graphic, perhaps, are the scenes showing some of the wounded coming in—including fliers forced down at sea, adrift for ten or eleven days in a rubber boat—concentrated with the wreckage left by Jap bombing of the hospital, still with the red cross plainly marked on its wrecked roof. Better, perhaps, than anything in the picture, it gives an idea of what sort of

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enemies we are fighting, and why we are fighting them.

All told, "The Battle of Midway" is a fine piece of camera reporting, done under difficult circumstances, and a magnificent piece of film craftsmanship in the way the battle shots and added scenes have been knit together to make the year's outstanding short-subject. Don't miss it!

CROSSROADS

Metro-Goldwyn-Mayer Productions,
Director of Photography: Joseph Ruttenberg, A.S.C.

A great deal has been said both for and against the modern "increased depth" fashion of photography, and both good and bad pictures have been cited as arguments on both sides. Joseph Ruttenberg's contribution to "Crossroads" is unquestionably one of the most powerful arguments yet screened against the so-called "pan-focus" technique—or at least against the misuse under some circumstances.

"Crossroads" is a crummy black-and-white, but it does not employ the increased depth technique. And it is a much better picture because it doesn't.

Perhaps the outstanding example of this—in many ways, the photographically outstanding part of the picture—is the courtroom sequence which occurs near the start. The scene is a French courtroom. In French courts, the witness stands in a raised enclosure facing the judges, and with his back to the spectators in the courtroom.

Ruttenberg handles these scenes magnificently. The principal players are shown throughout this sequence on the witness stand, sometimes in long-shot, sometimes in closer angles. In these closer angles Ruttenberg paints some magnificent portraits with lighting and focus. The players are shown in formal yet softly modeled portrait lightings. The courtroom audience behind them is treated so as to provide a flawless background—just sufficiently defined so you know what it is and are conscious of it, yet not so crassly focused as to become an intrusive element in either composition or dramatic action. It is one of the most perfectly photographed sequences we've seen this year.

Ruttenberg's handling of the rest of the production is almost equally fine. His compositions and lightings are, as always, delightful. His treatment of the players is beyond reproach. All together, "Crossroads" is a picture we'll watch again.

highest praise, for between them they've made "The Forest Rangers" one of the most spectacular pictures of the year.

On the production side, cinematographers Lang and Skull have handled their assignment in perfection. The story doesn't lend itself to the spectacularly pictorial type of color camerawork some Technicolor releases do, but their compositions and lightings in both the interior sequences and the many exteriors are excellent.

The exteriors, indeed, will undoubtedly fill many a viewer with nostalgic longings for timberland vacation cottages which spelled outstaying vacation back before fuel and rubber became so scarce.

The exteriors include examples of both



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THE FOREST RANGERS

Paramount Productions (Technicolor)
Director of Photography: Charles Lang,
A.S.C., and William F. Skell, A.S.C.
Special Photographic Effects by Garbis Jennings, A.S.C.
Temporary Process Photography by
Florent Edwards, A.S.C.

Every name on this picture's multi-stared camera-credit title deserves this

high key and low key Technicolor cinematism, and are excellently handled. In this instance, however, it seemed that some of the intensity in the early sequences in the danger station were let in slightly too low a key to match well with the interior exteriors. It is possible, however, that this may be corrected in a later print, as the one we viewed did not appear to be a finished release print.

The treatment of the players is excellent. Several of them seemed to appear to even better advantage than they have even in other recent Technicolor releases.

But "The Forest Rangers" is primarily a feather in the cap of the special effects and transparent photographs. The forest fires (which incidentally burned for nearly eight weeks on Paramount's big open air tank stage) are at

least as spectacular as anything we've seen in the screen. They offer an unusually interesting combination of photographic methods combining full-scale action with transparent process projection and miniatures.

Some of the transparent projector work is on the largest scale we've yet seen attempted. Two of the industry's most powerful triple-head process projectors were used with two screens giving a total exposure of back-projected image more than 48 feet wide. Some of the background plates used were, we understand, full-scale scenes of actual forest fires; others were miniatures. But the composite effect is one of the most convincing examples of special-process cinematography we've seen. Foreground and background blend together so perfectly one can't tell where one leaves off and the other begins.

The other miniature work is excellent, especially those of the airplane. It is actually very difficult to judge which are straightforward scenes of full-scale airplanes, and which are miniatures, except that we suspect the miniature shots are generally the better ones. In one or two of the miniatures, however, the trick is to some extent given away by overly vivid coloration of the backing. Some of these aerial miniatures show some of the amazing things Gordon Jennings' new miniature-carrying boom (see *American Cinematographer* for June, 1942) makes it possible to do with miniature planes. These scenes could hardly have been filmed without this newly developed accessory.

The Technicolor print, while not, we believe, a final release print, was in most of its footage an unusually fine example of what the Technicolor laboratory at its best can do.

THE WORLD AT WAR

Produced by the United States Office of War Information

Here is another wartime documentary which should be on everyone's "must" list. It traces in true candid fashion the events of the last ten years, from Japan's first little moves into China up to the events which brought the United States legally into a war in which she had been at least a moral participant for more than a decade.

The film comes partly from newsreels, and partly from edited enemy propaganda films, including such that shows the Nazis' establishment of Europe. How much of this was filmed under actual fire, and how much was staged by camera experts from Dr. Goebbels' propaganda bureau is something that cannot be determined until after the war. Certainly the German cameramen took pains not to show too many Germans falling.

At any rate, the film serves excellently to bring home to Americans a message the German filmers did not anticipate—the brutality of our enemies, and the force that must be used to crush them. There is much in the film to make us all thankful that the war has not as yet reached American shores, and to realize, too, that it must never do so.

The combat camerawork is unusually interesting from the cinematological viewpoint. So, too, is the editorial work of writer-producer Samuel Spewack. It is to be regretted, though, that when showing the effects of the Nazi bombings of cities like Warsaw, Prague, Rotterdam, London, and others, the editor did not also include stock-shots of the same cities as they were before the Nazi came.

NIGHT SHIFT

*Produced by Paul Rado,
Photographed by Harold Young*

This short documentary from England is another one well worth seeing. It tells the story of the nightshift workers in an English munitions factory—a factory staffed almost entirely by girls and women.

The camerawork of Harold Young is an outstanding feature of the picture. He handles the shot atmosphere a good deal more than ordinarily well, making remarkably effective utilization of both camera and lighting. His treatment of the players—all of them ordinary workers in the plant—is surprisingly excellent. His lighting, composition and angles on the many scenes showing the girls at work on lathes, milling-machines, and the like, are both graphic and pictorially pleasing.

Yet the picture is essentially a simple picture, telling a simple story any of us can understand. It should be seen, both for its message and for its photographic and directional technique.

MY SISTER, EILEEN

*Columbia Production,
Director of Photography—Joseph Walker,
A.S.C.*

Cinematographer Walker doesn't have many opportunities in this presentation of the popular stage play. It is designed for fast-paced laughs, rather than paternalist artistry. But Walker has done his usual, capable job on it. Wherever pictorial effects are dramatically possible, he provides them for the rest, he provides a brilliant, comparatively high-key mounting for the incredible action and laugh lines.

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as I was one of George's best friends. Immediately we exchanged our troubles. As I was badly in need of an assistant director, rough-handler, make-up artist, costumer and property head, script girl, caller-upper and nerve soother, she was hired on the spot.

She filled nearly all of these jobs admirably, though toward the end of the production even her nerves began to shiver. Eventually I was at one time

single solitary day from 8 A.M. to 1 A.M. when she was forced to take a well-earned vacation of one week, during which I confess I was rather lost for aid. I received letters daily from Muriel, up in the North Woods, asking me what happened today, and telling me she was going crazy for want of something to do.

Muriel Gets Back to Work

Finally Muriel could stand this torment no longer. She took the next train home and jumped right in and worked like a slave, she says like "a machine."

Muriel, I have said, was in charge of properties. She was confronted by live props as well as inanimate ones. She was in charge of a nearly mad dog, which we rented from Irene Castle's dog farm to serve as Bill Sikes' buldog, "Hell-eye." She also took charge of a canary which broke its wing from fright when a big tom-cat with predatory designs clambered up on the table on which sat the canary cage during another sequence.

At the end of her list was a family of mice. We used a pet mouse for a mood-setter in the spooky wharf warehouse scene. The pet mouse was housed in a cage. Muriel cleverly made a road-way of cheese, half the circumference of the floor. The end of the road led back to the interior of the cage. We were afraid that we'd never see that mouse again after we had photographed him, but good luck was with us for a change. The mouse unapologetically and cooperatively marched straight back into his cage.

We had our full share of uncheduled thrills and near-accidents. One time when we were shooting the hanging of Bill Sikes, using Muriel's roof as a set, we nearly lost an actor when John D. Louwer, who was portraying the vicious Sikes, almost lost his balance and would have fallen. Their stories had been a bit less agile.

Another time we were shooting from the interior of Fagin's Den the conclusion of Sikes' death. Muriel was outside

Problems of Making 10 Weeks of Amateur Film

(Continued from Page 44)

the only one who knew we were going to finish the production, so those I was sitting up nights and reading books while they had been tipped by those eager to get home after a hard day's work.

Let me state here and now that if I had not had the assistance of 16-year-old Muriel Collins I don't think that I would have finished "Oliver Twist." She and I practically unaided completed this 38 sequence melodrama, and handled a complete personnel of well over a hundred wrangling and confining personalities. That day we last met, Muriel and I took out that "Oliver Twist" would be complete before our deadline and premiere date, September 5, if it killed us. And it was done.

Muriel and I saw each other every

Central Makes Railroad Film

A new sound motion picture "The Freight Yard," has just been announced by the New York Central System. Running 710 feet, 16mm black and white, the film explains the purpose and operation of a great railroad yard. It was made as the first of a series designed to show "behind the scenes" phases of modern railroading. The film was produced under the direction of Frederick G. Beach, supervisor Motion Picture Bureau.

Opening with a brief introduction showing fast freight trains in action it carries the audience through the many steps a train follows in a classification yard. Such operations as pushing the cars over the hump, car repairing, inspection routines, locomotive servicing, yard office procedure and many other fascinating but little known subjects are shown in detail. Free from advertising, the picture is designed to be informative, and it is expected that it will find wide use in schools, churches, service clubs and other civic organizations.

The picture is available in the following states only: Massachusetts, New Jersey, New York, Pennsylvania, Ohio, Michigan, Indiana and Illinois. Distribution will be handled from a number of film libraries located in New York Central territory. A list of these libraries may be obtained by writing to the Motion Picture Bureau, New York Central System, 466 Lexington Avenue, New York.

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the window through which we were sitting, perched on a narrow ledge. One shot would mean a two-story fall on to a slanting porch roof below. Her job was to hold the lens and toes of a durney (Bill Sikes) which was to be lowered in front of the window to simulate the rope tightening around Sikes' neck. She was lowering the durney, trying to conceal herself beside the window, holding the large reflector and at the same time trying to keep her balance.

Suddenly the light went out. From outside we heard a loud crash. We were sure that poor Muriel had fallen on to the porch roof below. We felt positive that she must be severely injured, dead, or perhaps unconscious, as we heard no outcry.

At that time the owners of the house were playing backgammon under the roof on the porch. They, too, quickly rushed

from the porch onto the yard, hoping there might be in time to catch the dangling body of Muriel in their arms and thus save her from another fall from the porch roof to the ground.

Then we heard a faint groan from durney Muriel and on to the ground rolled the durney and reflector—not Muriel! Quickly we gave our trembling hands to her and she stably climbed in through the window to Fagin's Den and safety. Incidentally we got our scene—and neatly done.

Unfortunate Experience

One of the most unfortunate experiences I have ever had in making amateur pictures is one I'm sure nearly every amateur scenario-film producer has experienced at one time or another, the story of the temperamental leading woman. The name shall obviously be omitted. In a previous picture, she had done a very commendable job, and had since in high-wheel dramas won a prize for excellence in a leading role. We had just the part for her and I told her we must have her in this picture at any cost. To this she replied the equivalent, "Oh, all right as a special favor to you, Davy. But I'll let you in on a little secret. I had really planned to go to Hollywood this summer."

If she were to suddenly drop out after many of her scenes had been taken it would naturally mean retakes. Those who had finished their shooting schedule and who were now taking their vacations would have to change their summer plans and come home for complete retakes, if "Oliver Twist" was to be finished. She had been building up to this by hiding on set when we were ready to photograph her. Finally after she had heard her name repeated and called after enough times to please her ego, she would casually appear from under a table or the inside of a closet. On several days this glamorous girl decided on the spur of the moment that she did not feel in the mood for acting. As a result she would not show up for scheduled shooting dates.

We all sat around patiently waiting, with make-up on our faces, cameras loaded and ready to go. Knowing her as

we did we soon rubbed off the make-up and got busy building tall bars, etc., for the next week's shooting. One day, when she *did* arrive, after the shooting we asked her to give her word to every member of the cast and crew, each one personally, that she would be present tomorrow for that big rush scene. The company was hired up, they stood in a row and she gave each her solemn oath "from my heart and hope to do" and every other symbol of promise.

One of Those Days

It so happened that two members of the cast, John D. Lassinger and Robert Hopkins were also members of an active summer stock company, "The Lake Zurich Playhouse." This was located about thirty miles from our headquarters in Wisconsin. The playhouse gave performances every Thursday, Friday, and Saturday nights, which gave that company just four days to rehearse a show from scratch and produce it for the coming week's attraction.

You can readily see that John and Bob had little time to spare. It so happened that on this particular big shooting day, the Lake Zurich company had rearranged their rehearsal times, to the inconvenience of everybody there, in order to accommodate Boudley Productions, and of course our leading woman.

The day arrived. Everybody was present, except our little darling. John and Robert were asked to come back tomorrow and were hurriedly shipped back to Lake Zurich and thus the playhouse was obliged to change their rehearsal schedule once more.

I can well imagine what the accommodating Lake Zurich people were thinking. We all felt pretty put out ourselves. At 6 P.M. I called our princess and told her that her absence had been noted, and "Why in x x x o o x x x x x". She quite sorrowfully replied that she had to go out to the farm that day, and assured me very sweetly that she would be present tomorrow!

Tomorrow became today, and she arrived—only an hour and a half late, as was to be expected, but present all the same. Absent, however, was a scorehead who soon called to tell us he wasn't going to be there today or any other day. He said that he said he could never get "that girl" there. We hustled to assure him that she was present and even had her talk to him.

He thought her voice was a trick to get him there and said that he was going down to the beach to have a good time for a change. He told me that I was only for ever attempting such a fantastic enterprise and predicted that "Oliver Twist" would never be completed.

With this he hung up and fled to the beach. Did you even see an extra director give a girl what she deserved for inconveniencing the whole company? Well, this best "scene" of our show wasn't photographed!

Later, after things had calmed down Muriel calmly and wisely got on the

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phone and called the gutter's mother, who started to weep at Muriel and the whole premise. She told Muriel that this movie wrecked her whole family and her husband was going to divorce her if she had didn't quit being in Eendley's movie. Finally the parent was crying and telling Muriel all her troubles, from her childhood on up. Then mums were thrown across the wires faster and more furious than bombs over Berlin!

What Was Accomplished

Now to approach the more routine and less emotional conduct concerning sets and locations. We built six sets, as follows: warehouse dining room, where Oliver asks for more grain and instead receives a thrashing; a wharf warehouse, located in London's Lambeth where the secret meeting between the Bumbles and Moris took place; Felen's Dock, where Fagin, the money old gentleman and ringleader, is executed; Justice Fang's courtroom; an Old-English apartment court which we converted into a London Street scene, and of course Fagin's Den, where lies so much of the story.

Anita Willets-Burnham, author of "Around the World in a Penny," generously donated her 180-year-old log cabin, around which we were able to shoot four different locales. They are as follows: Sowerberry's Coffin Shop, Bill Sikes' Den, Mrs. Corney's headon, and an exterior set of the "Three Cripples Tavern." The interior of the "Three Cripples" was the quaint and rustic San Pedro restaurant which was generously loaned by the proprietor, Bill Hines of Wilmette, Ill.

At the crack of dawn one Sunday, morning at 5 A.M. thirty extras stood sleepily to the San Pedro. It was now a very windy day, as it had not been cleaned up after a wild party the night before. This windiness was very desirable for our purpose, and well served to make the San Pedro a perfect rendezvous for London's most sinister criminals of the linkin' era. Most extras were very cooperative in arriving punctually by 10 o'clock. About 11:30, as we were just completing the last takes of the day, some customers began to arrive all dilled up in their Sunday duds. Thus modern North Shore's fine tailoring rubbed shoulders with London slum's rags of other days!

Settings and locations were generally given consideration first, actors next. Sometimes shooting schedules were jangled to coincide with those on vacations, as Hollywood's schedules are often jangled for an actor who is working on two pictures simultaneously. Every Monday when times had been worked out which were convenient to the majority, Muriel got on the phone. It was her pleasure to see to it that every one was to be on set at the given time. Thus schedules were posted a week in advance.

Pursued by Run

I recall once having made three trips to Woodstock, fifty miles from Winnetka, to take an exterior scene against Tod's

excellent iron fence and gate because it provided a perfect setting for the Warehouse salience. The first two trips out it began to rain just as we arrived. Without even taking the camera from its case we headed back to Winnetka and worked on future sets. On the third voyage, however, we had just finished with the scene and were just fading out when the downpour began!

Three days before the premiere we learned that the laboratory had lost a valuable roll of film for which we had been waiting for two months. Finally we retook the scenes and got the rushes edited into the complete picture the morning of the night of the premiere.

One who deserves mention for his punctuality is Dick Bath. Dick certainly contributed much of his time and did a swell job on the stills and completely fulfilled the tough and thankless job of assistant cameraman. I wanted to pin a medal on Dick at the premiere, but time did not permit. Equipment had to be set up and tested in the local cinema house and the cast had to be drilled on certain calls.

But he deserves one, anyway!

Using an Actual Town Instead of Set

(Continued from Page 112)

us—and we could very conveniently have used more if we had had them!

On some of our other scenes, though, the amazing speed of Super-XX opened up striking pictorial efforts to us. There was one night scene, for instance, by the railway station, where with a bare minimum of front light to illuminate the pavers, a single 150-watt, air spotlight placed nearly 200 feet from the camera cast a beam of three-quarter highlight which gave an excellent pictorial effect, and a most realistic one.

Speedy Films and Photofoods

Lighting up windows on the scale we had to do it in our night-effect long-shots was something we could hardly do by the usual studio method of putting a board or a sky pan behind each window. Here again the speed of Super-XX proved invaluable. We went to Santa Rosa well supplied with Photofood globes—we must have had about a thousand of them to use for this purpose. Sometimes we used them in inexpensive "clump-on" reflectors, but often enough we would simply screw a Photofood into

any convenient socket in the room which was to be lit.

The results on the screen were precisely what we wanted, and by using the Photofoods we could avoid making an additional drain on our rather limited electrical supply, for the Photofoods could be used safely on any house or other lighting circuit.

On several occasions we made use of a little trick which is rather interesting. In setting up for several of the more intimate night scenes, we found that we could get a better composition and a more natural effect if there were two or three illuminated house windows showing here and there in the background, as from a house in the next block. Only, no house existed in that spot, with or without windows we could light up!

So our crew built up a plywood panel

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with a row of four windows (three in all). This flat could be put in place anywhere that was necessary, and its windows lit up with photofloods. The effect on the screen was quite as convincing as illuminated windows in a real house, even though, as in some of the scenes made around the house used as the home of the principals, the panel was actually placed against a hedge! Of course, we had to be a bit careful not to shoot day effects from the same angle and give away the trick.

Range of Densities

By choosing the right time of day for our night-effect shots, we were able to get quite a range of densities in our skies, so that we could suggest twilight, early evening and night very convincingly. Usually night scenes on the screen are played very definitely as night, withinky black skies, and so on. After seeing our rushes on the screen I feel that some of our early-evening efforts, with gray yet still luminous skies, and foregrounds suggesting the subliminal illumination of just turned on street lights, may perhaps have extended the scope of night effects somewhat.

If I have, I am sure a great deal of credit must go to Director Hitchcock for his cooperation in having his cast ready to shoot when the light was right—often at an inconveniently early hour in the evening.

Frequently people who have seen these night scenes of ours have jumped to the conclusion that with such an area to illuminate we must have filmed these by day with Infra-Red film rather than actually by night. If only they'd seen how we worked to finish our night scenes before the Pacific Coast's "dim-out" order went into effect, they'd change their minds. All of our night scenes were filmed actually at night—and we just got under the wire, finishing the last one scarcely a matter of hours before the dim-out became effective.

Another very interesting part of the picture was making many of our interiors as actual buildings there in Santa Rosa. For example, we filmed a sequence in the city's bank, another in the Western Union telegraph office, and another in an actual cocktail lounge.

In the bank and telegraph office we had the inevitable problem of balancing inside lighting to a small background seen through large windows. This balancing of course was taken care of by placing scenes in the windows and balancing the foreground lighting to the desired level. The result was in every way more natural than if we had tried to duplicate those rooms with studio sets, and of course more economical. Everything in the scene had a note of actuality that is difficult, indeed, to capture in a set.

Leaf from Anastasia's Book

We made some interiors, too, in the house used for the home of our principals—chiefly scenes in the hallway, in angles shooting toward or through the front door.

In all of these practical interiors

filmed up there, we were naturally limited to some extent by the physical limitations of the rooms involved. We had to light entirely from the floor, in much the same way as an amateur would in making a kitchen scene in the same room. However, we had the advantage of being able to use spotlights, and to position them for cross and back-lighting, shedding the less with gobos.

The results on the screen certainly don't look like studio-made interiors, but they're an act of actuality; we don't often get in studio interiors just because everything there can be planned for photography and lighting.

We've attempted to reproduce this effect, though, in the other interiors we've been making since we returned to the studio. I'll admit it's something of a strain, though, trying to keep constantly in mind that our lighting and angles must generally conform to what we could have done in a similar room up there in location—!

Understanding Director

In this, though, I feel I'm fortunate to be working with as common-sensed a director as Hitchcock. Many a director, under similar circumstances, would take it as evidence of poor cinematography if here there was an almost unbalanced "hot" light coming through a window, or to actors and back-wall alike, or if there some player had to pass through a shadow which perhaps couldn't be avoided in real life in such a room, but in the studio could so easily be washed out by bumping in just one more lamp.

But "Hitch" not only understands

what we're attempting photographically, but constantly eggs me on, repeatedly asking me, "Are you sure this ain't too perfect?" or "Are you sure you could have done that in Santa Rosa?"

On his own part Hitchcock feels that working on actual locations like this, rather than studio-made reproductions, will result in a much more convincingly real picture. "A location like that," he says, "gives both of us—director and cinematographer alike—much broader scope in painting our picture. In some ways it was harder for both of us than making the same scenes on studio-made sets, but it paid us back with an atmosphere of actuality that couldn't be captured any other way."

"I've got a convincing impression of realism into his scenes which will add immensely to the value of his contribution to the picture." For my part, I had a broader urge to move my actors upon, and I think that the melodrama of the story will be heightened by having such action take place in front of so very real a background.

"People talk about the realistic effects the Russians get by filming so many of their pictures against actual locations, rather than sets, and with every-day people, rather than professional extras, moving through the scenes."

They do it because they have to. Now that we're limited as to set-construction, we may find on our part that while we've lost something we have considered indispensable we'll have gained an element of realism which will more than offset it."

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